



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

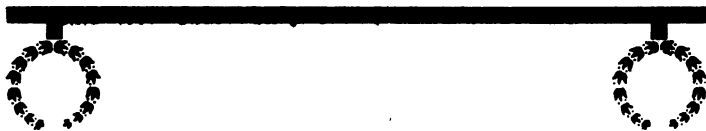
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



**COPYRIGHT, JUNE, 1906**

**BY**

**MRS. CHARLES TIDWELL PHELAN**



## Explanatory

At the first blush, so pretentious a title as the one chosen for the following series of questions may appear to mean no more than rashness and gross presumption on the part of the compiler, that all the intellectual wealth of Shakespeare lies under lock and key, and that she alone has the means of throwing open the doors to the world. But it will be noticed that "Keys"—the plural—is used, and this is the compiler's salvation.

For thereby is implied any number of locked doors and any number of keys, and refuge may always be taken behind the indisputable fact, that all the keys have never been gathered into one hand. His genius so measured the expanse and plumbed the depths of all humanity, that nothing less than the entire world of mankind can respond to his infinitely various touches; but it is possible to take advantage of the labors of those who have devoted years of study to these dramas, and by the method adopted, gain a wider knowledge and a quickened appreciation of the work for ourselves. Hence, this series.

The object is to search for the impulse behind the thought; or, in other words, to penetrate as far as possible toward the spring that controls the engine. To do this means to study everything in the drama, in its relation to every other thing. In Shakespeare there are no non-essentials. The following questions aim at the heart of the drama; they are given, not merely to outline the skeleton of the play, but to invest the skeleton with muscle, life and soul.

Discovering the importance of things in their given place is like studying finality—once the habit fastens itself to you, there is no getting away from it. Why leave for another to do that which you can do yourself? Men do not succeed one another; each has his own place in life, and ought to fill it.

If the student is directed into paths hitherto hidden from him, or overlooked; if the general reader obtains a wider comprehension of the master mind, and is inspired to a real appreciation of what it gave to the world, the purpose of this work is to some

extent accomplished. All the keys are by no means here, "since"—to quote from the lines on his monument at Stratford—

"\* \* \* \* \* all that he hath writ

Leaves living art but page to serve his wit."

The character of literature is determined by four great agencies—(a) the race—hereditary disposition; (b) surroundings—physical and social; (c) the spirit of the age; (d) the person—reactionary or expressive force. Behind every literature is the race; and behind every race is the environment.

As each individual reads history he is bound in by prejudice and personal feeling, but our great master-poet was wholly untouched by these small notions of bitterness and violence; he is simply just and humane. His is the universal heart, the universal mind, the universal art.

In him we may find the teaching of the simple life, the generous mind, the principles of truth, and the God attributes in man. He shows us the antithesis of all this, but in such way that he only vivifies the light by throwing shadows. He believes strongly in counter-balance and equalization. We have no greater evidence of the truth of this statement than in the Merchant of Venice. In no other play more than in the "Merchant of Venice" do we see the kingship of Shakespeare. The royal robe does not "hang like strange garments," but "cleave with the aid of use."

He is king over the realm of fact and fancy; he gives us a feeling of security in his perfect knowledge of Venice, and her national manners, and customs. and to this he adds the graphic touches of home life.

When once this great poet takes us over the threshold of the home he weaves the facts and fancies so subtly that we are much pressed to discriminate between them.

To feel the full force and dramatic beauty of the "Merchant of Venice," we must go along with each character and allow ourselves to come under the charm of his or her influence, for, take my word for it, we will come at last to where the air is filled with music, the scene flooded with moonlight, and the "soft stillness and the night become the touches of sweet harmony."

### **Mrs. Charles Tidwell Phelan**

Organizer and Leader of the Dallas Shakespeare Followers; Chairman Department of Literature of the Dallas Woman's Forum; Third Vice-President Dallas Federation of Woman's Clubs, and Director of the Dallas History Club.

# Merchant of Venice.

## INTRODUCTORY.

### LITERARY STRUCTURE.

1. What two stories are combined in the Merchant of Venice?
2. What is the moral in these stories?
3. How did the audiences of Shakespeare's time influence his writings?
4. What of Shakespeare's revision of plays that had already been acted?
5. At the time Shakespeare wrote, what influence was Italian literature having on the manners and customs of England?
6. Find as many parallels to the Merchant of Venice as you can.
7. What of the Merchant of Venice, considered as a mosaic?
8. Compare and contrast Merchant of Venice with The Jew of Malta.
9. What kind of a comedy is the Merchant of Venice?
10. Divide the play into the Primary and Secondary Plot.
11. Ascertain in which division character is swayed by accident; and in which accident is swayed by character.
12. (a) Find the Complicating Accident; (b) Find the Resolving Accident.
13. What is the Enveloping Action of the Merchant of Venice?
14. What constitutes the Relief Action?
15. What does the fact that the Merchant of Venice belongs to the period of Shakespeare's Middle Comedy lead us to expect of it?
16. What part of the Merchant of Venice belongs entirely to Shakespeare?
17. How does the Merchant of Venice rank with Shakespeare's other plays?
18. Does it lend itself to stage effects?

19. From what did Shakespeare take his Shylock?
20. See Genesis X:2, 6, for the name of Tubal.
21. Find an illustration, in the Merchant of Venice, of the truth of the statement that Shakespeare was greatly impressed and charmed with the characters grouped about Julius Caesar.
22. Do you think the name Jessica was taken from Genesis XI, 29?
23. (a) What is the meaning of the name Portia? (b) of Nerissa?
24. What is the German belief of the ideal of Southern female beauty?
25. What was the masters of the Venetian school of art, in the sixteenth century, idea of the same?
26. What is Shakespeare's conception of Southern female beauty?
27. Is the name Gobbo a Venetian family name?

#### Act I—Scene 1.

1. Give stage setting for Scene 1.
2. Find reason for the confusion of the names—Salanio, Salario, and Salerio.
3. Is Antonio's melancholy at the opening of Scene 1 due to the contrast between the real and the ideal; or is it the malady with which wealth sometimes blunts the feelings; or is it some old grief?
4. In what way does Antonio's melancholy strike the key note of the play?
5. From what is the word Argosy derived?
6. Why did Shakespeare give such a beautiful image of the Argosies?
7. Define "curtsy."
8. What part did the hour glass play in the sermons of the Reformists?
9. Why does Salario swear by "Janus"?
10. Compare I Thessalonians IV, 15: also Psalms CXIX, 148: to "prevented" in line 61.
11. In Gratiano's speech "Let me play the fool," etc., what physiological truth do we find concerning mental emotions?

12. Do you think this curious medical fact was known to Shakespeare, or that he hit upon it by accident?
13. Compare "reputed wise for saying nothing" to Proverbs XVII, 28.
14. Define "If they should speak, would almost damn those ears," etc., and compare with Matthew V, 22.
15. Define "I pray you good Bassanio let me know it".
16. Do you think Bassanio's speech concerning pure innocence was a reflection on Antonio?
17. What of the words "fair" and "fairer"?
18. Find the lines in Scene 1 that describes each character in the scene.
19. Find other references to the Stage in Shakespeare's plays.
20. Why does Shakespeare allude to Brutus' Portia?
21. What relation does Scene 1 sustain to the play?

#### Act I—Scene 2.

1. What is the atmosphere of Scene 2?
2. What is meant by atmosphere of a scene?
3. Is Portia as fancy-free as she is heart-whole at opening of Scene 2?
4. Do you think "it is a good divine that follows his own instructions" finds an echo in every clergyman's breast?
5. What is the philosophy in this speech of Portia's?
6. What does this speech teach physiologically?
7. Do you think Portia, in her words, "But this reasoning is not in the fashion to choose me a husband" desires to insinuate that maxims of prudence, such as those uttered by Nerissa may be of use to others by inspiring them with caution in the choice of a husband, but could afford her no advantage since her will is curbed by the will of her dead father?
8. Do you think Portia entirely abrogated her will in the choice?
9. Why the repetition of the word "Will"?
10. What is Nerissa's attitude toward Portia in this scene?
11. What is the value of Scene 2 in the delineation of character?
12. What does Nerissa's mention of the Neapolitan prince, and Portia's subsequent speech tell of the pastimes of the Neapolitans?



8. How was Christ regarded by the Jews of Venice?
9. Give the distinction between Nazarite and Nazarene.
10. Was Shakespeare wrong in calling Christ the Nazarite?
11. (a) What of Shylock's "How like a fawning publican he looks"? (b) Do you think he meant the publican of the parable or publican as an English Inn-keeper? (c) Compare Luke XVIII, 10, 14.
12. May Shylock's contempt for humility be attributed to the Jewish race in general?
13. Compare "The rate of usance here with us in Venice" to Bacon's Essay of Usury, and give historic account of the Jews' practice of usury.
14. From what is the phrase "upon the hip" taken?
15. Read Genesis X, 2: for genealogy of Tubal and ascertain his characteristics.
16. What is Shylock's attitude toward Antonio when he says "Rest you fair, good signior; your worship was the last man in our mouths"?
17. What is the old form of the word "worship"?
18. If the word were used in its old form, what voice quality would Shylock use?
19. Define "ripe" and "excess" as used by Antonio.
20. Why does Shylock pause after "and let me see"?
21. Why is the pause so important to reading?
22. Why is Jacob chosen as an illustration that thrift is blessing, if men steal it not?"
23. What, in this dialogue, shows Shakespeare to be an original interpreter of the Bible?
24. What beautiful paraphrase of the Bible story of Jacob does Shakespeare give us?
25. What does Antonio's reply to Shylock show of Shakespeare as a Bible student?
26. Why does Shakespeare make Antonio address the words "The devil can cite Scripture for his purpose" to Bassanio instead of Shylock?
27. Read Genesis XXVII for the story of how Rebecca wrought in Jacob's behalf.
28. Why does Shylock think Rebecca entitled to great praise?
29. How was it possible for Shakespeare to apply, with accuracy, a passage of scripture open to misconception, and yet divest its application of all dangerous tendency?



30. From what did Shakespeare get the word "pill'd"?
31. In what does the resemblance between Jacob and Shylock consist?
32. Give Shylock's picture when calculating the rate of interest.
33. Is it true that falsehood has a goodly outside, or are the words intended for a general maxim; or is it irony toward Shylock?
34. What edict passed by the Senate of Venice would justify the words, "For sufferance is the badge of all our tribe"?
35. How did many of the Jews avoid the infliction of the edict?
36. Does the word "gaberdine" convey to you a precise form of garment?
37. Why have we the words "breed of barren metals"?
38. When Shylock urges Antonio to go with him to a notary do you think he intends to carry out the forfeiture of the bond, or to humiliate Antonio by seeing him at his feet asking for mercy?
39. (a) What is meant by single bond? (b) What is Shylock's motive in asking for the single bond?
40. Why the words, "your fair flesh"?
41. Is Shylock's proposal of the forfeit of flesh to be cut off where it pleased him, consistent with Jewish nature?
42. Give points in Jewish law for or against this procedure.
43. Define "If he should break his day".
44. Define "for my love".
45. What line in Scene 3 is a dramatic forecast?
46. How does Bassanio's apprehension in this scene give us the key to his future?
47. What has been accomplished in Act I?
48. Why Shakespeare's frequent use of rhyming couplet at the end of a scene?
49. Who is the link person in this play?
50. What does he link together?
51. What does this reveal of the nature of the man?

#### Act II—Scene 1.

1. There are those who maintain that Othello Moor of Venice was not black, as is the Prince of Morocco; can you find any reason to think that this Moor and Othello were of a different color?



2. What highly poetical thought in the Prince of Morocco's speech?
3. To what practice or custom of lovers in the olden time does Morocco allude?
4. How does the Prince of Morocco counteract the judgment that may be passed on him for his color?
5. Does the Prince desire to possess Portia through love, or for her wealth and fair reputation?
6. What throws this interview into a comic situation?
7. How did Morocco lend himself to it?
8. What do you get from the reference to Hercules, Lichas, and Alcides?
9. Why Portia's warning, "therefore be advis'd"?
10. What clearer meaning would there have been if table instead of temple were written in line 44, Scene 1?
11. What suggested the word temple to Shakespeare?
12. Is "good" in Morocco's last speech, set in opposition to bad, or is it an epithet of respect applied to fortune?

#### Act II—Scene 2.

1. How many complete stories in the Merchant of Venice?
2. Why are we given so many?
3. Is Launcelot an "allowed" Fool or Jester?
4. What is an "allowed" Fool or Jester?
5. What proof have we in this scene that Shakespeare has not observed that nice discrimination of character in his Clowns for which he has been given credit?
6. From what language is the nomenclature of the Dramatis Personae taken?
7. For what was Launcelot designed?
8. Where was the Jew's quarter in Venice?
9. Describe the house in which Shylock lived, and describe the pent-house under which Lorenzo waited for Jessica.
10. Define "I will try confusions with him".
11. Should the line "Talk you of young master Launcelot" be imperative or interrogative?
12. In what does the humor of "Ergo, master Launcelot," consist?
13. How do you account for Launcelot's use of Latin words; his criticism of the learned; and his sharp play upon words?

14. When Launcelot calls Gobbo father, why does not the old man suspect with whom he is talking?
15. Comment upon the use of "you" and "thou" as terms of respect.
16. What stage tradition made it possible for Gobbo to mistake Launcelot's long back hair for a beard?
17. How would this mistake affect an audience?
18. Analyze "I have set up my rest to run away".
19. What does the "I will run as far as God has any ground" tell you of Venice?
20. Does this apply more to one class of her inhabitants than to another?
21. Define "cater-cousins".
22. Is the Merchant of Venice entirely Venetian?
23. What does Shakespeare add to the national spirit of the play?
24. Enumerate the descriptions which proclaim Shakespeare's perfect knowledge of Venice.
25. Where did Shakespeare obtain his graphic touches of national manners?
26. What passage in this scene is used by some as an argument that Bacon wrote Shakespeare's plays?
27. What tribute did Emerson pay Shakespeare?
28. What limitation did he place upon Shakespeare as his own biographer?
29. What is the old proverb alluded to in this scene?
30. To what source may we trace Launcelot's knowledge of palmistry?
31. Define "fairer table".
32. How did Launcelot complicate his reading of the palm?
33. Find the lines of the hand alluded to and give their technical names.
34. Explain "the peril of a feather bed".
35. From what was the practice of wearing the hat at meals and ceremonial feasts derived?
36. What Order still observes the custom?
37. Define "ostent".
38. What is the greatest truth in this scene?
39. What relation does this scene sustain to the play?

### Act II—Scene 3.

1. In what state of feeling is Jessica at opening of Scene 3?
2. Was her gift to Launcelot due to rebellion against her father's thrift, or an instinctive disposition to lavishness, or as a bribe to Launcelot?
3. Analyze "tears exhibit my tongue".
4. Is Jessica's character a complex, or an inconsistent one?
5. Some incline to the theory that Jessica was not Shylock's daughter, and urge as their premise, her lavishness with money on her own pleasure, her desire to change her religion, her lack of respect for her dead mother, and lack of regard for her father, her fair complexion, and her oppositeness to the oriental type; what is your opinion?
6. What is the dramatic purpose in picturing Jessica's nature so opposed to the creed and manners of her father?

### Act II—Scene 4.

1. What custom, alluded to in Scene 4, is purely Venetian, and is not the custom in any other state in Italy?
2. How did the Doge of Venice avail himself of this custom?
3. How did this custom effect the action of officers of state, Magnificoes, and Church Dignitaries?
4. Why was the torch bearer in Scene 4 so necessary?
5. What metonymy in Scene 4?
6. Compare "faithless" to Matthew XVII, 17.

### Act II—Scene 5.

1. Has Shylock been invited to dine with Bassanio at so late an hour as indicated in Scene 4, or was the message merely to remind Shylock of a former engagement?
2. Why was this invitation extended to Shylock?
3. Why does he forget his resolution and dine with the Christian?
4. What dramatic situation is enhanced thereby?
5. "Jessica, my girl," are the only words where Shylock approaches gentleness; do they mean anything?
6. What superstition in Scene 5?
7. If one makes Launcelot's mistake in words in line 20 too

marked, in what attitude does it place Launcelot concerning the plot of the play?

8. Why should this be avoided?
9. What ill omen in scene 5?
10. What is the meaning of black Monday?
11. Upon what day of the year does it fall?
12. Does "wry-neck'd fife" mean the instrument or the person who played upon it?
13. What suggestion have we in Scene 5 of Jessica's nature?
14. What does Shylock mean by "varnish'd faces"?
15. For Shakespeare's understanding of the phrase "By Jacob's staff" compare Genesis XXXII, 10; and Hebrews XI, 21.
16. From what did the phrase "worth a Jewess' eye" originate?
17. Tell the Bible story of Hagar and give its parallel in Launcelot.
18. Why does Shylock say to Jessica, "Perhaps I will return immediately"?
19. Did "patch" always mean fool or simpleton?
20. From what special fool did the word "patch" originate?
21. What in scene 5 shows that Shakespeare saw in Shylock a man "more sinned against than sinning"?
22. Show throughout the play the touches which prove that Shakespeare has portrayed in Shylock the humane side of Jewish character?
23. What forecast in Scene 5?

#### Act II—Scene 6.

1. Give stage setting for Scene 6.
2. How, from your stage setting, could Jessica's gondola start for the mainland without being seen?
3. Why did Shakespeare end so many of his scenes with rhyming couplets as in Scene 5, Act II?
4. What is meant by "Venus' pigeons"?
5. Whence the word "untread" as used in scene 6?
6. What figures of speech in scene 6?
7. Analyze the speech beginning "The scarfed bark".
8. What Bible allusions in Scene 6?
9. Can you find any extenuation in favor of Jessica's elopement, and her theft of the ducats?
10. Why Shakespeare's re-duplication of words?

11. Why was Jessica allowed to carry off the jewels without a hint of disapprobation from any source?
12. Explain the words "hood" and "gentle".
13. In Lorenzo's judgment of Jessica being wise, fair and true, what question arises to dispute it?
14. What contradiction of the theory of poetic justice do we meet in the Merchant of Venice?

#### Act II—Scene 7.

1. Of what is Scene 7 a continuation?
2. Why the use of the trimetre couplet by the Elizabethan writers?
3. Analyze "To rib her cerecloth in the obscure grave".
4. How has the coin "angel" served Shakespeare?
5. What was its value?
6. Why was the image of an angel set upon this coin of gold?
7. What was the proportionate value between gold and silver in England at the time this play was printed? What is the ratio at present?
8. What is the difference between "stamped," "insculp'd," and "an angel in a golden bed"?
9. Is Morocco's choice of the caskets true to his nature?
10. What decided Morocco in his choice?
11. What paraphractical inversion of an old proverb have we in Scene 7?
12. Why is Act II so full of frequent and capricious change of scene?
13. Why does Morocco exit amid flourish of cornets?

#### Act II—Scene 8.

1. Describe the gondola of Shakespeare's day.
2. Why is Scene 8 given as dramatic perspective instead of being brought before us on the stage?
3. Find and apply Bible references in Scene 8.
4. What prophecy in Scene 8?
5. What do you learn of Antonio's nature in Scene 8?
6. Why is Scene 8 so short?

### Act II—Scene 9.

1. What is Shakespeare's reason for dealing with repetitions of dramatic situations such as the choice of the caskets?
2. In what other plays does he make use of this repetition? With what effect?
3. Does "draw the curtain straight" mean to close or open the curtain?
4. What strong word from Hamlet is repeated in Scene 9?
5. There is a broken line in Arragon's speech in which the pause is so great that Portia speaks of it; when, in broken lines, are all the requirements of rhythm met?
6. What of Portia's knowledge of law is shown in Scene 9?
7. What oppositions in Scene 9?
8. Compare "I will ever be your head" to Ephesians V, 23.
9. Find difference in characters and motives between Morocco and Arragon.
10. How is the action of the play progressing?
11. What true touch of human nature is shown in Scene 9?
12. Why does Portia address the servant as "my lord"?

### Act III—Scene 1.

1. Give environment of Scene 1.
2. Give argument of Scene 1.
3. Give exhibition of the characters in action.
4. Where is Goodwin Sands?
5. What is meant by "narrow seas"?
6. What Shakespearean touch in the words, "Goodwins, I think they called the place"?
7. Why are "gossip" and "Knapped ginger" spoken of together?
8. What in this scene suggests that Jessica was not Shylock's daughter?
9. Antonio was a plain, reserved merchant. Why is he called a prodigal?
10. Define "he hath disgraced me".
11. What is Shylock's office in the speech beginning "I am a Jew" and leading up to revenge and vengeance?
12. What "instruction" will he better?

13. Where in this scene has Shakespeare indicated Long Time and Short time?
14. What is the reason for this?
15. What was the ideal blessing which Israel carried with it into its sorrowful night of exile?
16. How does Shakespeare contradict this in Act III, Scene 1?
17. What word in Shylock's speech beginning "a diamond gone" shows the unbridled passion of his volcanic nature?
18. Where in King Lear do we find a parallel to this?
19. Would not "why, so;" be better marked as an interrogation than an exclamation?
20. How in this scene has Shylock acted his part well, and shown himself to be wily?
21. Was Tubal's account of Jessica's extravagance intended by the poet as truth, or a vague, uncertain rumor?
22. (a) Did Shylock value the turquoise for the money he might get for it, or for its imaginary virtues? (b) What were the virtues ascribed to the stone?
23. What pathos does the allusion to the turquoise add to the play?
24. What attributes, besides greed and avarice, does Shakespeare show us in Shylock?
25. In making Shylock go to the synagogue, does it add darkness to his character by making him formally devout while planning vengeance, or does vengeance assume a consecrated character? Give reasons for your opinion.

### Act III—Scene 2.

1. Why does Portia wish Bassanio to tarry and pause a day or two before he hazards?
2. Was Bassanio, as Romeo, a novice in the world?
3. What were Bassanio's attainments?
4. Does the line, "And yet a maiden hath no tongue but thought" mean that she utters nothing but what her heart suggests, or that, being a maiden, she cannot speak freely, and must only think, or that she would like Bassanio to know, but is unable to clothe her thoughts with speech?

5. What superstition alluded to in the line "Beshrew your eyes, they have o'erlook'd me and divided me"?
6. What in Portia's speech shows a struggle between her love and her oath; and in which is the victory?
7. Where has Shakespeare given us a great argument against the use of torture?
8. What risk did he run in so doing?
9. Was Shakespeare the first to raise his voice against the use of torture?
10. What English custom alluded to in "flourish"?
11. What custom alluded to in "dulcet sound"?
12. Where, in Scene 2, does Shakespeare show himself acquainted with the structure of the Greek drama?
13. Why does Portia bid the music play?
14. How does melody become a clew to bliss?
15. What influence suggested this music? Was it some star, perhaps, whose tenant was her father, or was it Nerissa's doing, or did Gratiano, who had got from Nerissa a promise of her love if the choice went to suit her, hit upon it?
16. Give a description of Bassanio's choice of the caskets; compare with the other suitors, and find Bassanio's characteristics outlined in his choice.
17. What do you think of Bassanio as a lover?
18. What are the psychic conditions of Scene 2, Act III?
19. What is the most poetic thought in Scene 2?
20. Find the main figures of speech in Scene 2 and tell how they enhance the beauty of the scene.
21. What of the aesthetic quality of Scene 2?
22. Find words in opposition in Scene 2. How does this add to the value of the scene?
23. Define "continent" as used in Scene 2.
24. Why does Portia enumerate so modestly, and yet with dignity, traits and conditions all of which are negative?
25. How does Shakespeare show his knowledge of the bondage and slavery of love?
26. What is the first impulse of the first hours which follow love's declaration?
27. Analyze "Only my blood speaks to you in my veins".
28. What vow made in this scene is broken in another?

29. Why do Nerissa and Gratiano come upon the scene just at this time?
30. Was Nerissa a servant-maid according to modern notions?
31. Is the relation between Gratiano and Bassanio the same as between Nerissa and Portia?
32. Why is it that Portia and Bassanio take no notice of Jessica in this scene?
34. Why does Jessica mix herself in the discourse about Shylock's revenge on Antonio?
35. Is Salerio a new character or is he the same as Salanio or Salarino?
36. Is it unusual to introduce a new character at so late a stage of the play?
37. Why was Antonio called the Royal merchant?
38. Do you see a possible play upon the word "fleece"?
39. What of Shakespeare's knowledge of Venice and Padua, and his fidelity in depicting their scenes and customs?
40. In what other play of Shakespeare's have we not only Venice for a background, but of which it may be said the scenes are actually played in the very city?
41. Why is "hair" in line 297 a dissyllable?
42. In what does Portia exaggerate? Why?
43. Analyse "Since you are dearly bought, I will love you dear."
44. What in this scene is sacrificed to euphony and emphasis?
45. Why is the letter from Antonio reserved for the last of Scene 2?

### Act III—Scene 3.

1. How did Shakespeare lessen the importance of the Protagonists at opening of Scene 3?
2. Had action on the bond been commenced at opening of Scene 3?
3. Did the word "naughty" have a stronger meaning in the old language than it has now? Give examples.
4. In making Shylock use the word "Fool" twice in a short scene, does Shakespeare mark Shylock's characteristic idea that kindness and benevolence are synonymous with folly?
5. Define "kept".
6. Analyse "The Duke cannot deny the course of law".
7. Analyse the last six lines of Scene 3.

#### Act III—Scene 4.

1. Give the environment of Scene 4.
2. How was the word "lover" used in Shakespeare's day?
3. Is it too soon for Portia to show the full depth of Shylock's cruelty?
4. What exquisite subtlety and refinement of modesty in Portia's speech, "This comes too near the praising of myself"?
5. Why does Portia say "hear other things"?
6. Give Shakespeare's various uses of the word "husbandry".
7. Where was Belmont situated?
8. Was there really a convent near Belmont, or was it the poet's fancy?
9. Of what importance is Padua as a town?
10. What kind of a scene is Scene 4?
11. What is the focal point in Scene 4?
12. How was the word "cousin" used in Shakespeare's day?
13. Describe the use of the "tranect", and give derivation of the word.
14. How far is it from Venice to Padua?
15. How many ferries in Venice?
16. Which was the common ferry?
17. Did Shakespeare know of these ferries by observation or oral communication?
18. How did the Elizabethan audiences receive female characters disguised as men?
19. In how many plays of Shakespeare's do women disguise as men?
20. There is a line in Scene 4 commonly interpreted as indelicate; find the line and its true meaning.
21. What pleonasm in Scene 4?
22. Why does Portia use the word "twenty" so often?
23. Is the Italian mile the same as the English?
24. Interpret Scene 4, find all the emotions in it, and describe the persons in it.
25. For what does Scene 4 prepare us?

#### Act III—Scene 5.

1. Does the circumstance of Jessica's trifling with Launcelot upon the conversion from the faith of her fathers, harmonize with the general tone of her character?

2. Compare "I shall be saved by my husband" with I Corinthians, VII, 14.
3. Why the mention of a "rasher on the coals"?
4. How may the conversation between Launcelot, Jessica and Lorenzo be called the chord and key note to the trial scene?
5. What is the serious correlative to humorous treatment of Jessica's conversion?
6. Does Shakespeare express any of his own opinions in this scene?
7. If so, through what medium?
8. What, to Shakespeare, is the mainspring of religion?
9. What idea does this give us of the religion of Shakespeare's time?
10. What word quibbles in Scene 5?
11. What relation do Lorenzo's words "O dear discretion", sustain to Launcelot's quibbles?
12. Is Launcelot's play upon words a matter of choice, or an indulgence of the taste of the times?
13. Analyze Jessica's speech beginning "It is very meet the lord Bassanio live an upright life".
14. Define "mean" as used in this speech.
15. Read and interpret the parable of Lazarus and Dives.
16. What speech in Macbeth do the words "let it serve for table-talk" recall?
17. To what point in the play does Act III bring us?
18. What has been accomplished in the first three acts?
19. What points have you seen in the first three acts that have not been brought out by the questions?
20. What is the strongest dramatic situation in the first three acts?
21. What is the most humorous situation in the first three acts?

#### Act IV—Scene 1.

1. Give stage setting for Scene 1, Act IV.
2. Is the scene correctly laid?
3. What anachronism in the scene?
4. Why the anachronism?
5. What is formed and concentrated in this scene?

6. What are the vicissitudes of the Trial Scene?
7. What hallows the scene?
8. What word of Antonio's in the opening of the scene is used under similar circumstances to-day?
9. Is the word "dram" liquid or solid?
10. What should be the attitude of Shylock upon entering the Court of Justice and throughout the trial?
11. What did Dr. Johnson say concerning Shakespeare's use of puns?
12. Does the Duke's pun mar the urbanity and tact of his speech? If not, justify it.
13. Why did Shakespeare put a terrorless threat into Shylock's mouth?
14. What in this scene shows Shylock to be an educated man, and equal to a show of wit and repartee?
15. What is meant by "gaping pig"? Is it a pig prepared for the table, or the squeaking of a living animal?
16. (a) Does not Shylock hope to gain the forfeit of his bond?  
(b) What of "A losing suit"?
17. What is Shylock's attitude during Antonio's speech beginning "I pray you think you question with the Jew"?
18. How did the Elizabethan authors regard ellipses?
19. Was the word "draw" used in the sense of drawing money from a place of deposit, or of accepting or receiving it?
20. How did it happen that Portia officiated for Bellario?
21. How was the plot designed?
22. Interpret Shylock's actions when Bassanio is bidding Antonio "Good cheer".
23. What strong antithesis in this scene?
24. Analyze "And for thy life let justice be accus'd".
25. Give some of the opinions of Pythagoras.
26. How does Shylock receive the letter?
27. Does the Doctor's real or pretended illness effect the business of the play?
28. What interest does the letter lend the play?
29. What is the office of a stage letter?
30. Where is Portia's proper place on the stage?
31. Were debt and danger synonymous terms?
32. What is the emphatic word in Portia's speech?
33. After what did Shakespeare model Portia's speech on "mercy"?

34. Does "twice blest" mean blessed in repetition, or supremely blessed?
35. What was Shakespeare's possible intention in the line, "And earthly power doth then show likest God's when mercy seasons justice"?
36. Booth gave a stage business to Shylock in this scene which makes him superior to the Christians, what was it?
37. What mistake did Portia make in the court scene?
38. Did the Jews consider Christ a teacher come from God?
39. Is the doctrine of salvation the same to the Christian and the faithful Jew?
40. From what did Shakespeare take the imprecation, "My deeds upon my head"?
41. Find the strongest dramatic situation in the court scene?
42. Is Portia's point of view that of a Moralist, or Statesman?
43. Tell in your own words the story of "Daniel".
44. What Italian custom enters into the court scene?
45. What does Coleridge say of Shakespeare's rhythm?
46. Find full interpretation of "I cannot find it: 'tis not in the bond".
47. What is the dramatic purpose of the line, "I'll pay it instantly with all my heart",
48. How does Shylock regard Bassanio's offer to sacrifice his wife to deliver Antonio?
49. What do the words "we trifle time" betray of the mechanical side of Shakespeare's work?
50. How does Shakespeare represent the popular faith—that the law regarded the letter, not the spirit?
51. Compare Shakespeare's law in the speech beginning "Tarry a little" with his predecessors Waltham, Wolsey and More and his contemporary, Ellesmere, and tell how he might have avoided the quibbling by which Portia rescued the Merchant from the Jew.
52. What is meant by "The Jew shall have all justice"?
53. What does Shakespeare mean to show us in the line, "Why doth the Jew pause"?
54. Was Shakespeare in love with Portia? Give reason for your deductions.
55. Why the words "The law hath yet another hold on you"?
56. How much of the court scene is built upon Portia's ingenuity?

57. At what place in the trial scene do we turn from hate to pity of Shylock?
58. How is Antonio's character cleared from the charge of selfishness?
59. How did Shakespeare brave public opinion when he married Jessica to Lorenzo?
60. What does this marriage add to the play?
61. Rev. Dr. Kohler says in the Jewish Advance Dec. 13, 1878, that "Shylock had no drop of Jewish blood in his veins; else with that very knife that was to pay Antonio's bond he would have spilled it to the very last drop". What do you think about it?
62. In what moral position does Shylock now find himself?
63. For what does the poet intend the words "I pray you, give me leave to go from hence; I am not well. Send the deed after me, and I will sign it"?
64. Is it the Jew or Judaism that is sentenced?
65. (a) What distinction does Shylock hold over all the Jews of the English drama up to Shakespeare's time? (b) How was this accomplished?

#### Act IV—Scene 2.

1. How does Shakespeare often make use of short and apparently insignificant scenes?
2. What does Portia fulfill in this scene, and how does she do it?
3. What does Portia accomplish by desiring Gratiano to show her clerk the way to the Jew's house?

#### Act V—Scene 1.

1. How does Act V show Shakespeare's knowledge of the principles of the drama?
2. Is there difference of opinion on this point?
3. Give the scenic, psychological, natural and active environments of Act V.
4. Is there a feeling of reality in this night scene?
5. Why is the moon now bright, now overcast?
6. Give short account of the allusions to Troilus and Cressid, Thisbe, Dido, Medea and Aeson.

7. What of the word "willow" in connection with Dido?
8. Why does Shakespeare give us so much moonlight and music?
9. Has Jessica's character grown during the progress of the play?
10. Why is Stephano introduced at this point of the drama?
11. Are the "holy crosses" common in Italy?
12. Describe an Italian garden.
13. Find strongest poetical situation in Act V, and tell why you think it is so.
14. Define "Quiring".
15. To what does "it" refer in line 65?
16. Is Shakespeare always accurate in his language?
17. What in Act V shows Shakespeare's love and knowledge of music?
18. What is the doctrine of the harmony of the spheres?
19. Do you think Shakespeare conceived his idea of this harmony from Job XXXVIII, 7:?
20. What in Act V shows that Shakespeare throws in redeeming points and makes his characters illustrate "the good and ill together" that exists in human nature?
21. Was the opinion, that music had a power over irrational animals current in Shakespeare's time?
22. What is meant by "concord of sweet sounds"?
23. What was Lord Chesterfield's opinion of music?
24. What is the dramatic purpose of Portia's speech beginning "That light we see burning in my hall"?
25. What dramatic skill is shown in the ensuing dialogue between Portia and Nerissa?
26. Compare line 91 to Matthew, V, 16:.
27. Find the philosophy in "nothing is good, I see, without respect".
28. What natural law is involved in Portia's subsequent speech?
29. Compare the allusion to the nightingale with Sonnet 102.
30. In depicting the reunion of Portia and Bassanio, what has Shakespeare shown us of his dramatic power?
31. Why does Shakespeare speak of light in its various significances?
32. What do the words "our house" reveal of Portia's character?
33. What peculiarities do you find in Scene 1?
34. Did this peculiarity belong entirely to Shakespeare?

35. What does the ring episode reveal of Bassanio's nature?
36. To what does the word "miscarried" refer?
37. What is the meaning of "my soul upon the forfeit"?
38. What is the last vision we get of the persons in Act V?
39. What is the tone of Act V?
40. Give Resume of the play in a very few words.

#### ADDENDA.

1. What is the Main Nemesis action in the Merchant of Venice?
2. What are the Dependent Underactions of the primary plot?
3. What is the Farical Subaction?
4. Where in the play have we an apparent crisis of chance really determined by character?
5. What is the comic subaction of the Secondary Plot?
6. Is the motive force in the Secondary or Primary Plot?
7. Who is the Complicating Personage in the play?
8. Who is the Resolving Personage?
9. How do these personages fulfill the dramatic law?
10. Work out the time theory in the Merchant of Venice, and show its protraction and contraction.
11. How is the impression of time in a play conveyed?
12. What is one of the strongest master strokes of art in the play?
13. What does it do for the play?
14. Compare Shakespeare's and Eschylus' time effects, and how each brought the effect about?
15. Who was the original actor of Shylock?
16. Tell of Macklin's career as Shylock.
17. What must be done in order to act a character, dress as character would and set the stage for a play?
18. How did the public receive Macklin's interpretation of Shylock?
19. Tell of Edmund Kean's difficulties as an actor, and his success as Shylock.
20. Relate some of the pathetic incidents of Kean's life.
21. What is said of the quality and range of Kean's voice?
22. What was Irving's conception of Shylock?
23. In what three aspects did he present Shylock?
24. What was Booth's idea of Shylock. Compare and contrast his views with the others.